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新时期以来电影中的底层形象
与现实主义问题

The Low Class Images in Movies since the New Period
and the Problems of Realism

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论 文 摘 要

本文以媒体热点话题《满城尽带黄金甲》与《三峡好人》的论争为切入点，通过反思银幕上社会底层人物形象的演变历程，研究我国电影创作的现实主义问题，探讨我国电影事业的症结与出路。本文截取新时期以来的大陆电影为研究对象，综合运用社会学、经济学、文化学、美学等学科的理论，按照评论界普遍认可的第三、四、五代和新生代导演的划分，将历史的方法与逻辑的方法相结合，既回顾了新时期我国电影的发展历程，同时结合对作品的具体分析，研究了电影创作者对现实主义的深化和偏离。

我国电影艺术原来就有现实主义传统，产生了《一江春水向东流》等一批大胆描写社会真实、塑造底层人物的优秀影片。然而，上世纪五、六十年代，在极左思潮的冲击下，现实主义传统屡屡遭到破坏，个体生命越来越被漠视，到“文革”时期，电影更被利用为摧残压制人性的工具。在“以阶级斗争为纲”年代，百姓生活苦不堪言，但在“三突出”原则下，电影反映底层生活根本不可能。

进入新时期以后，我国电影界出现了现实主义回归的浪潮。经历“文革”劫难的第三、四代导演在儒家价值观、诗化电影和传统情节剧的影响下，对刚刚过去的动乱年代作了反思，他们的作品往往以受迫害的知识分子为主人公，描写了落难精英与底层民众的对话，具有很高的审美价值。然而，在这些作品中，由于落难精英并没有完全溶入底层，底层实际上被“他者”化了；另一方面，由于他们身处逆境，有感恩心理，因而将底层民众崇高化、美化了；在底层形象的画廊中，女性形象尤其楚楚动人。另一类表现改革初期农村底层的电影因时效性强于艺术性，未能流传久远，但在当时由于符合底层的部分真实而轰动一时。导演谢晋是第三、四代电影人的代表，《天云山传奇》、《牧马人》、《芙蓉镇》、《高山下的花环》共同撑起一个丰富的底层世界，有体现底层美德的郭嘛子、梁三喜，富于奉献精神的女人冯晴岚、胡玉音、韩玉秀，以及一个独特的底层灰色人物王秋赦。

第五代电影时间跨度大，前期始于掀起文化热的 80 年代，创作者主体意识的内核是现实主义的，但大量采用现代主义的方法，在国家、民族的宏大叙事下，底层形象往往成为符号化和寓言式的人物，与底层的实际有一定的隔膜。

后五代导演的出现与 90 年代市场经济的兴起密切相关，他们的作品中有具体、写实的底层人物，但由于文化、经济方面的原因和创作者的妥协态度，对现实的揭示往往流于表面，而反思、批判精神有所减弱。导演张艺谋一段时间的作品是其中的代表，《红高粱》、《菊豆》、《大红灯笼高高挂》、《秋菊打官司》、《活着》、《一个都不能少》、《我的父亲母亲》、《幸福时光》、《千里走单骑》奉献给观众的既有富于传奇色彩的浪子、“黑屋子”里困顿的男女，但也有些影片固然取材当代、面对底层、手法写实、画面逼真，但故事情节并不十分真实可信，实际上带有寓言性质。

新生代导演对底层的真实描绘经历了从自发到自觉的发展过程，他们的初期创作处于后现代语境下，有较强的自然主义色彩，后来逐渐表现出写真实的自觉，让真正的底层没有任何附加条件地走上银幕，从而打造出时代边缘人、普通底层人的影像史志，这是新生代电影人的一大贡献。导演贾樟柯是其中的代表，作品有《小武》、《站台》、《任逍遥》、《世界》等，他一直坚持关注现实、关注底层的视角，成为当下最具有人道主义和现实主义关怀的电影导演。

新时期以来，在不同导演的创作中，底层形象有着不同的表现，然而，可以看出我国电影的现实主义正在逐步深化；同时，随着时间的推移，也有部分曾经关注底层、面对底层的第五代导演偏离了原有的现实主义立场。《满城尽带黄金甲》与《三峡好人》的争论说明了这一点，同时也引发了电影界、学术界对当下电影创作两大群体——第五代和新生代差异的深度研究，以及对全球化、消费主义的大环境下我国电影走什么道路、如何迎战好莱坞的进一步探索。张艺谋等第五代导演的大片试验没有赢得口碑，贾樟柯的《三峡好人》没有取得好票房，因此，中国电影还有很长的路要走。随着经济的发展、消费主义的进一步盛行、“单面社会”的扩张，贾樟柯式的艺术片创作将变得更加艰难。眼下，“大片”和“小片”的试验势必继续下去，但无论创作的是什么题材，是大片或小片，中国电影界都责无旁贷地必须坚持现实主义精神和人道关怀。

关键词：新时期；电影；底层形象；现实主义

Abstract

This dissertation begins from the dispute between *Curse of the Golden Flower* and *Still Life*, which is a heat topic on the media. Through reviewing the change of the Low Class images on screen, we researches into the representation of realism in movies to find the key problem of Chinese movies and the way to solve. Comprehensively using the knowledge of sociology, economics, culture and aesthetics, following the category of the third, forth, fifth, and the new generation of film directors that is well accepted by the critics, taking the approaches of historic and logic, this dissertation has researched in movies since the New Period mostly. With the concrete analysis of movies, the paper has reviewed the developing process of movies since the New Period, and studied the film-makers' deepening or deviation of realism.

Realism has fine tradition in Chinese film art. Many old excellent movies have manifested the fact of society bravely and molded touching images of the Low Class, for example, *The Spring River Flows East*. However, in 50s and 60s last century, under impulsion of the left-leaning of ideological trend, tradition of realism was destroyed again and again, and individual was ignored more and more. Till the Cultural Revolution, film had changed to the tool for suppressing humanity. In the age of taking class fighting as outline, the ordinary people led a miserable life. Because of the "three stresses principle", it was impossible for the movies to show the real life of the people.

Since entering the New Period, realism trend has come back to film-making. The third and forth generation directors, who has experienced the Cultural Revolution and was impacted by Confucianism, poem and melodrama, rethought the foregone convulsion. Their movies always take intellectuals persecuted as heroes, depict dialogue between the intellectual in distress and the Low Class, and they are of high aesthetic value. However, the intellectuals in distress didn't take themselves as ones of the Low Class really, so the Low Class became "the others". On the other hand, because of being in adversity, the intellectuals appreciated the Low Class, and the

Low Class has been become noble and beautiful. Among the Low Class images, women are the most impressive ones. Movies of the other type represent the Low Class in the country at the beginning of reform. They were fit for reality of the special age, but not good at art, so many of them have been forgotten till today. Xie Jin, as a deputy for the third and forth generation directors, has directed movies including *The Legend of Tianyun Mountain*, *Hibiscus Town*, *The Herdsman* and *Garlands at the Foot of the Mountain*. These movies set out an abundant Low Class world. In this world, there are men with high virtue like Guo Piezi and Liang Sanxi, women with dedication like Feng Qinglan, Hu Yuyin, and Han Yuxiu, and a unique gloomy man in the Low Class ——Wang Qiushe.

Movies directed by the fifth generation directors have spanned long time. They began in surge of “Literal Rush” in the mid 80s. With realism in mind, the directors made full use of modernistic measures. In the grand narration of the nation and the people, the Low Class individual on screen has been symbolized, which was far from the fact in society. The showing up of the post-fifth generation directors in 1990s has close relationship with the arising of the marketing economy in the main land of China. There’re true-life and concrete Low Class images in their movies. For reasons of culture, economy and the film-makers’ attitude, those movies haven’t reflected the reality to the core. And they are not so critical. Director Zhang Yimou’s work is the model of those movies. His movies including *Red Sorghum*, *Ju Dou*, *Raise the Red Lantern*, *To Live*, *The Story of Qiu Ju*, *The Road Home*, *Not One Less*, *Happy Times*, *Qian Li Zou Dan Ji*, which offer ample Low Class images to the audience, such as wanderers in legend, gloomy men and women in dark house of the “oriental allegories”. In addition, some movies apparently using realism means, but they aren’t “writing the reality”.

The new generation directors described the low class spontaneously at first, and then consciously. At the beginning, they’re impacted by post-modernism and their movies are naturalistic. Then they came to represent the fact of the Low Class consciously. Let the Low Classes be themselves on screen, which is an important

achievement of the new generation, and they have finished writing the image history of people in marginality and ordinary persons of the Low Class. Director Jia Zhangke is the representative for the new generation, whose work including Xiao Wu, Unknown Pleasure, Platform, The World. Jia Zhangke has insisted on the perspective of concerning reality and the Low Class. At present, he is a director that care the most about humanism and realism.

In the New Period, images of the Low Class varied in different directors' movies. We can see realism has been deepened step by step. At the same time, some directors of the fifth generation who used to care for the Low Class and reality have changed their attitude. The dispute between Curse of the Golden Flower and Still Life showed that the fifth generation directors didn't insist on realism. The dispute brought on deeply research on the difference between the fifth generation and the new generation, and the right way for Chinese film with the globalization and consumerism, and how to confront the challenge from Hollywood. Blockbusters of Zhang Yimou and others didn't get high praise. Jia Zhangke's Still Life wasn't a box-office success. There's a long way for Chinese film-making to go. With the development of economy, consumerism's prevailing, and one dimensional society's outspread, art film-making like Jia Zhangke's will be more difficult. In today's China, film-making test of big blockbuster and small art film is doom to continue. Big or small, Chinese film-makers should adhere to the sole of realism and humanism, there's no shirking the responsibility.

Key words: the Low Class image; the New Period; movie; realism

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